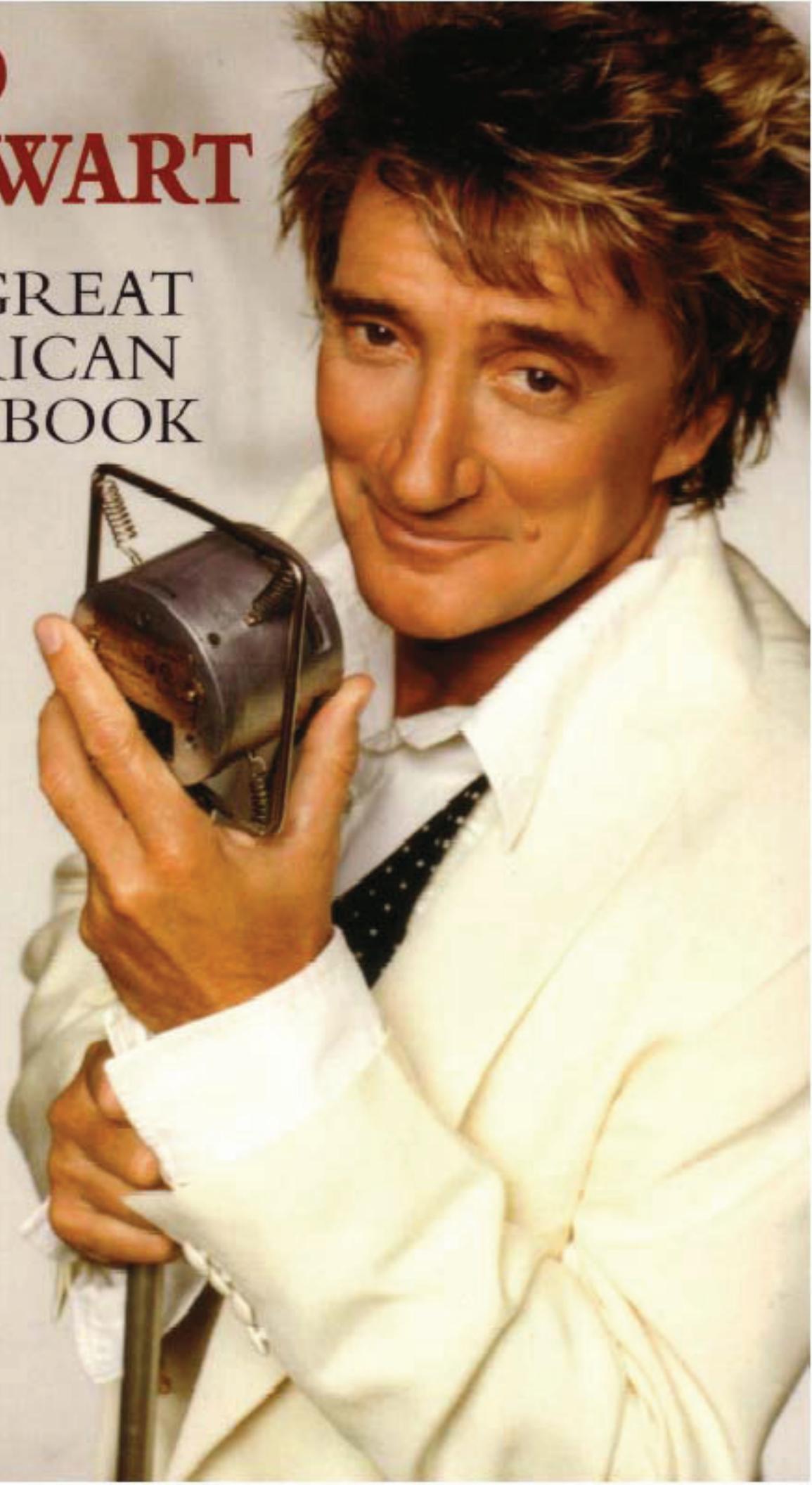


# ROD STEWART

selections from

## THE GREAT AMERICAN SONGBOOK

Piano / Vocal / Guitar



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## THE GREAT AMERICAN SONGBOOK

Piano / Vocal / Guitar

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# As Time Goes By

Words & Music by Herman Hupfeld

Freely



This day and age we're liv - ing in gives



cause for up - pre - hen - sion, with speed and new in - ven - tion and



things like third di - men - sion; yet we get a tri - file wea - ry with Mis - ter Ein - stein's the - 'ry, so we

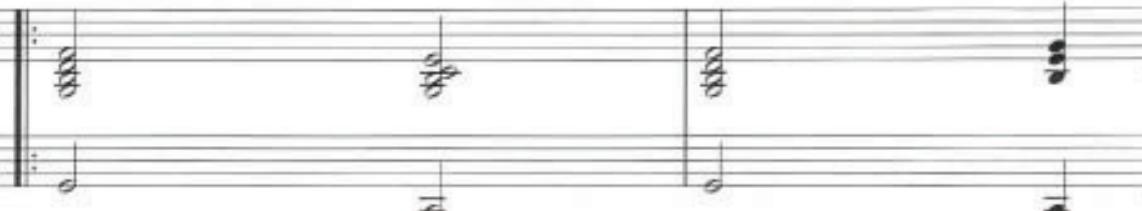


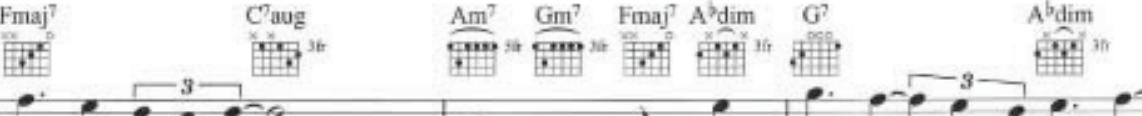
Gm<sup>11</sup> B<sup>♭</sup>/C C<sup>7</sup>/E Fmaj<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>  


as time goes by— And—  


Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> C<sup>7</sup>/E  


when two lov - ers woo,— they still say "I love you,"— on  
 2<sup>o</sup> Instrumental til \*



Fmaj<sup>7</sup> C<sup>7</sup>aug Am<sup>7</sup> Gm<sup>7</sup> Fmaj<sup>7</sup> A<sup>♭</sup>dim G<sup>7</sup> A<sup>♭</sup>dim  


that you can re - ly,— no mat - ter— what the fu - ture— brings.  


Gm<sup>11</sup> B<sup>♭</sup>/C C<sup>7</sup>/E F B<sup>♭</sup>m<sup>7</sup> F F<sup>11</sup> F/A  


as time goes by,  


Moon - light and love\_ songs nev - er out of date; hearts full of pas - sion,  
 \*  
 3

A<sup>b</sup>dim F/C B<sup>b</sup> G<sup>b</sup> 38 G<sup>d</sup>/D  
 jea - lou - sy and hate; wo - man needs man and man must have his mate, that

Gm<sup>11</sup> F<sup>#</sup>dim<sup>7</sup> Gm<sup>11</sup> C<sup>a</sup>aug  
 no one can de - ny. Well, it's

Gm<sup>7</sup> C<sup>a</sup> Gm<sup>7</sup> C<sup>a</sup> 38 C<sup>a</sup>/E  
 still the same old sto - ry, a fight for love and glo - ry, a

Fmaj<sup>7</sup> C<sup>7</sup>aug Fmaj<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> G<sup>7</sup> G<sup>7</sup>dim  
 ease of do or die. The world will al - ways wel - come

Am<sup>7bs</sup> Am<sup>7bs/D</sup> D<sup>7/F#</sup> 1. Gm<sup>11</sup> C<sup>13</sup> F<sup>6</sup>  
 lov - ers as time goes by.

2. rit. Gm<sup>11</sup> C<sup>13</sup> Am<sup>7bs</sup> D<sup>7aug</sup> D<sup>7/F#</sup> Gm<sup>11</sup> C<sup>13</sup>  
 time goes by as time goes

D<sup>7maj9</sup> E<sup>7m11</sup> Fm/G<sup>b</sup> G<sup>b/A<sup>b</sup></sup> F<sup>6</sup>  
 by, time goes by.

# Crazy She Calls Me

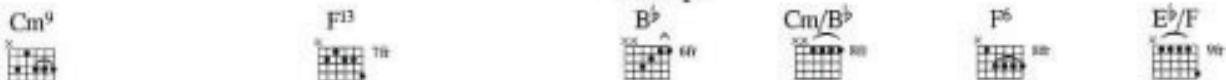
Words & Music by Carl Sigman & Bob Russell

♩ = 73 Freely

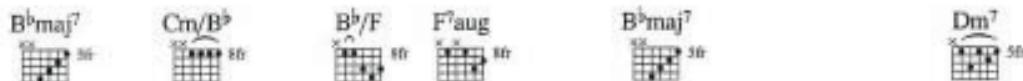


Piano and guitar sheet music for the first section. The piano part consists of eighth-note chords. The guitar part follows the chords indicated above. The section ends with a repeat sign and a double bar line.

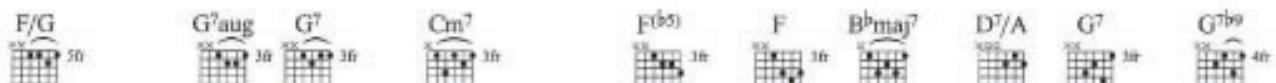
a tempo



Piano and guitar sheet music for the second section. The lyrics are: "I say I'll move the mountains,". The piano part features eighth-note chords, and the guitar part follows the indicated chords.



Piano and guitar sheet music for the third section. The lyrics are: "and I'll move the mountains if she wants them out of the". The piano part features eighth-note chords, and the guitar part follows the indicated chords.

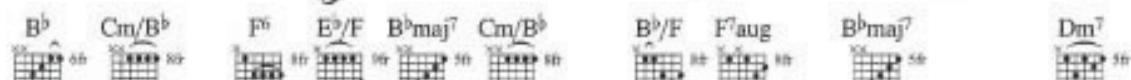


way. Cra - zy she calls me; sure, I'm cra - zy...



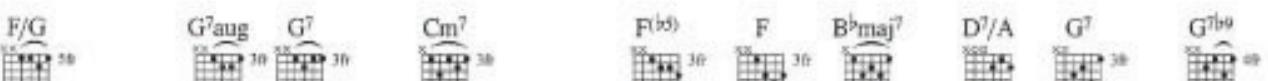
cra - zy in love, I'd say.

I



say I'll go through fi - re, and I'll go through fi - re; as she wants it, so it will

*2\* Instrumental till \**



bc. Cra - zy she calls me; sure, I'm cra - zy...

Cm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup> B<sup>b6</sup> A<sup>b9</sup> 3  
 cra - zy in love, you'll see. Like the wind...

D<sup>b9</sup> C<sup>7</sup>/G 36 C<sup>7</sup> Fmaj<sup>9</sup>  
 that shakes the bough, she moves me with a smile. The

Gm<sup>7</sup> 36 C<sup>7</sup> 16 F<sup>7</sup> 16 Dm<sup>7</sup>  
 dif - fi - cult I'll do right now; the im -

Gm<sup>7</sup> 10 C<sup>7</sup> 16 F 16 Fdim<sup>9</sup> 46 F/E<sup>b</sup>  
 -pos - si - ble will take a lit - tle while. I

B<sup>♭</sup> 16 Cm/B<sup>♭</sup> 16 F<sup>6</sup> 16 E<sup>♭</sup>/F 16 B<sup>♭</sup>maj<sup>7</sup> 16 Cm/B<sup>♭</sup> 16 B<sup>♭</sup>/F 16 F<sup>7</sup>aug 16 B<sup>♭</sup>maj<sup>7</sup> 16 Dm<sup>7</sup> 16

say I'll care for-ev - er; and I'll mean for ev - er, if I have to hold up the

F/G 16 G<sup>7</sup>aug 16 G<sup>7</sup> 16 Cm<sup>7</sup> 16 F<sup>13</sup> 16 F 16 B<sup>♭</sup>maj<sup>7</sup> 16 D<sup>7</sup>/A 16 G<sup>7</sup> 16 G<sup>7</sup><sup>9</sup> 40

sky. Cra - zy she calls me; sure, I'm cra - zy...

1. Cm<sup>7</sup> 16 F<sup>13</sup> 16 B<sup>♭</sup> 16 B<sup>♭</sup> 16 2. Cm<sup>7</sup> 16 Cm<sup>9</sup> 16 N.C.

cra - zy in love am I. cra - zy in love...

B<sup>7</sup><sup>9</sup> 16 N.C. B<sup>♭</sup>maj<sup>7</sup> 16 A<sup>7</sup><sup>13</sup> 16 B<sup>♭</sup>maj<sup>9</sup> 16

am L Cra - zy in love.

# Don't Get Around Much Anymore

Words by Bob Russell  
Music by Duke Ellington

*S*  $\text{E}^{\flat}\text{maj}^9$

$\text{Gm}^7\text{b}^5/\text{D}^b$

$\text{C}^7$   $\text{Gm}^7\text{b}^5$   $\text{C}^7$   $\text{Fm}^9$

1. Missed the Sa - tur - day

dance,  
(2.) club,  
*3 & 4<sup>o</sup> Instrumental*

heard they crowd - ed the  
got as far as the

floor;  
door,

could - n't bear it with - out you.  
they'd have asked me a - bout you.

The musical score consists of four staves of music. The top staff is for the vocal part, with lyrics and chords (Fm⁹/B⁹, Gm⁷/B⁹, Fm⁹/B⁹, B⁹/B⁹) indicated above the staff. The second staff is for the piano, showing a bass line and chords. The third staff is for the vocal part, with lyrics and chords (E♭maj⁹, Gm⁷b⁵/D⁹) indicated above the staff. The fourth staff is for the piano, showing a bass line and chords. The vocal part has a key signature of B⁹ (two sharps), while the piano parts have a key signature of A⁹ (one sharp). The tempo is marked as 108 BPM. The lyrics are: "1. Missed the Sa - tur - day", "dance, (2.) club, 3 & 4<sup>o</sup> Instrumental", "heard they crowd - ed the", "got as far as the", "floor;", "door," and "could - n't bear it with - out you.", "they'd have asked me a - bout you." The score includes various musical markings such as rests, eighth and sixteenth note patterns, and dynamic changes.

1, 3.

B<sup>b13</sup>      E<sup>b6/9</sup> 5fr      Fm<sup>11</sup> 8fr      B<sup>b13</sup>

Don't get a - round\_ much a - ny - more.\_\_\_\_  
 Don't get a - round\_ much a - ny - more.\_\_\_\_

2. Thought I'd vi - sit the

2, 4.

E<sup>b6/9</sup> 5fr      B<sup>b7</sup> 6fr      E<sup>b7</sup> 6fr      A<sup>b6</sup> 5fr      A<sup>b6/B<sup>b</sup></sup> 5fr

Now, darl - ing, I guess\_\_\_\_ my

E<sup>b6/9</sup> 5fr      A<sup>b6</sup> 5fr      Am<sup>7b5</sup> 7fr      D<sup>7</sup> 7fr

mind's more at ease.\_\_\_\_ But, nev - er - the - less,\_\_\_\_

Gm<sup>7</sup> 3fr      G<sup>b7</sup> 2fr      Fm<sup>7</sup> B<sup>b13</sup>      Ebmaj<sup>9</sup>      Gm<sup>7b5/D<sup>b</sup></sup>

why stir up old me - mo - ries? Been in - vi - ted on dates; I might have gone, but what

C<sup>7</sup>  
 for?  
 It's awf - 'lly diff - 'rent with - out you

To Coda ♫

A<sup>♭</sup>maj<sup>7</sup>/B<sup>♭</sup>  
 Fm<sup>6</sup>  
 B<sup>♭</sup>13  
 E<sup>♭</sup>  
 A<sup>♭</sup>maj<sup>9</sup>  
 B<sup>♭</sup>13

D.S. (with repeat) al Coda

Don't get a - round much a - ny - more.

♫ Coda

A<sup>♭</sup>/B<sup>♭</sup>  
 Fm<sup>9</sup>  
 B<sup>♭</sup>13  
 D<sup>19</sup>E<sup>11</sup>  
 Gm<sup>7</sup>B<sup>5</sup>  
 C<sup>7</sup>

Don't get a - round much a - ny - more. Awf - 'lly diff - 'rent with -

Fm<sup>11</sup>  
 B<sup>♭</sup>7sus4  
 B<sup>♭</sup>13  
 N.C.  
 A<sup>♭</sup>maj<sup>7</sup> G<sup>7</sup>aug  
 E<sup>9</sup>6

-out you. Don't get a - round much a - ny - more.

C

# For All We Know

Words by Samuel Lewis

Music by Fred Coots

**Freely**

A<sup>b</sup>6/9

A<sup>b</sup>dim

B<sup>b</sup>m<sup>7</sup>

E<sup>b</sup>11

E<sup>b</sup>B<sup>b</sup>9

A<sup>badd9</sup>



For all we  
know we may never meet a gain. Be -



fore you go, make this moment sweet a gain. Be -

A<sup>b</sup>maj<sup>7</sup>

A<sup>b</sup>6/9

A<sup>b</sup>maj<sup>9</sup>

B<sup>b</sup>/F

F<sup>7</sup>/A

B<sup>b</sup>m<sup>7</sup>



fore you go, make this moment sweet a gain. Be -

$D^{\flat}m/E^{\flat}$  5f  $E^{\flat}13(95)$   $A^{\flat}\text{maj}^9$   $E^{\flat}9$   
 $Fm/E^{\flat}$   $D^{\flat}5/E^{\flat}$   $Gm^7$   $C^{\flat}5$   $C^7$   $Fm\text{add}11$   $A^{\flat}\text{maj}^7$   
 $B^{\flat}m^7$   $B^{\flat}13$   $D^{\flat}\text{maj}^9/E^{\flat}$   $B^{\flat}m^7$   $C^{\flat}add9/E^{\flat}$   
 $8$   $A^{\flat}$   $B^{\flat}13(9)$   $E^{\flat}9$

We won't say good - night un -  
 -til the last min - ute; I'll hold out my  
 hand, and my heart will be in it. For  
 all we know, this may on - ly be a dream.

*a tempo*  $\cdot = 94$

B<sup>bm</sup> 6B      Fm/E<sup>b</sup> Em<sup>(b5)</sup>/E<sup>b</sup> 6B      A<sup>b</sup> 4B      Cm<sup>7b5</sup> 3B      F<sup>7b9</sup> 3B      F<sup>7</sup> 3B

We come and go like a

B<sup>bm</sup> 7b5 3B      E<sup>b</sup> 6B      E<sup>b</sup> 13b9 5B      A<sup>bb6</sup> 5B

rip - ple on a stream. So love me to -

G/D 3B      G<sup>7</sup>aug 3B      C<sup>9</sup> 3B      F<sup>9</sup>sus<sup>4</sup> 3B      F<sup>7b9</sup> 3B

- night, to - mor - row was made for some; to -

B<sup>bm</sup> 3B      E<sup>9</sup> 6B      E<sup>b9</sup> 4B      E<sup>b7/G</sup> 4B      A<sup>bbadd9</sup> 4B

To Coda ♩ -mor - row may - nev - er come, for all we know. -

3

For

A**add9** B**13** B**5m** E**7** G/A

all we know, we may never meet a - gain. Be -

A**13maj9** A**10** C**m7** F**7b9** B**5m7**

- fore you go, make this mo - ment sweet a - gain.

E**7(10)** A**add9** Bdim

We won't say good - night un -

B<sup>♭</sup>m<sup>7</sup> Gm<sup>7b5</sup> C<sup>7b9</sup> C/E Fm<sup>9</sup>  
 - til the last min - ute; I'll hold out my hand,  
 3  
 D.S. al Coda  
 Fm<sup>9</sup>/B<sup>♭</sup> B<sup>9</sup> B<sup>♭</sup>m<sup>7</sup> B<sup>♭</sup>m<sup>9</sup> E<sup>9</sup> E<sup>9</sup> E<sup>9</sup>/B<sup>3</sup>  
 — and my heart will be in it. For all  
 3  
 rit.  
 ♩ Coda E<sup>7</sup> A<sup>badd9</sup> G<sup>b9b5</sup> F<sup>9</sup>  
 — for all we know. To  
 —  
 B<sup>♭</sup>m<sup>7</sup> E<sup>9</sup> E<sup>7</sup> C<sup>6/G<sup>7</sup></sup> A<sup>b</sup>maj<sup>9</sup>  
 -mor - row may nev - er come, for all we know  
 3 8va 8va

# I'm In The Mood For Love

Words & Music by Jimmy McHugh & Dorothy Fields

♩ = 86 ♩ ♩ = ♩ ♩

Fmaj<sup>13</sup>



D<sup>19</sup>



G<sup>11</sup>



C<sup>13</sup>



26



Am<sup>7</sup>



A<sup>b</sup>dim



Gm<sup>11</sup>



C<sup>13</sup>



F



C/D



Gm



D<sup>11</sup>



I'm in the mood for love,

Gm<sup>7</sup>



C<sup>7</sup>



E/F



F



Am<sup>7</sup>



A<sup>b</sup>dim



sim - ply be - cause

you're near me.

Fun - ny, but when you're

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Gm<sup>7</sup> 2b      Gm<sup>11</sup> 2b      C<sup>13</sup> 2b      Am<sup>7</sup> 2b      A<sup>b</sup>m<sup>7</sup> 4b      Gm<sup>7</sup> 2b      C<sup>7b9</sup> 2b

near me      I'm in the mood for love.

Fmaj<sup>9</sup> 2b      Dm<sup>7</sup> 2b      Gm 2b      D<sup>11</sup> 2b      Gm<sup>7</sup> 2b      C<sup>7</sup> 2b

He - ven is in your eyes,      bright as the stars...      we're

2<sup>1</sup> Instrumental till \*

E/F 2b      Am<sup>7</sup> 2b      A<sup>b</sup>dim 2b      Gm<sup>7</sup> 2b      D<sup>7</sup> 2b

un - der.      Ooh, is it a - ny won - der that

Gm<sup>7</sup> 2b      C<sup>13</sup> 2b      C<sup>7</sup> 2b      Gm 2b      C<sup>7b9</sup> 2b

I'm in the mood for love?      Why stop to think of

Fmaj<sup>7</sup> D<sup>7</sup> Gm<sup>11</sup> C<sup>11</sup> C<sup>7</sup> Fmaj<sup>9</sup>  
 whe - ther... this lit - tle dream... might fade?  
 Bm<sup>7</sup> E<sup>7</sup> Am Am(maj<sup>7</sup>) Am<sup>7</sup> Am<sup>6</sup> D<sup>11</sup> G<sup>11</sup>  
 We've put our hearts to - geth - er; now we are one...  
 Gm<sup>7</sup> C<sup>7</sup> F D<sup>11</sup> Dm<sup>7</sup> B<sup>6</sup> Am<sup>7</sup> C/D  
 I'm not a - fraid. And if there's a cloud a - bove,  
 Gm<sup>7</sup> C<sup>11</sup> E/F F Am<sup>7</sup> A<sup>11</sup>  
 if it should rain, well let it! But for to - night, for -

1.

Gm<sup>7</sup>D<sup>7</sup>Gm<sup>7</sup>C<sup>13</sup>

F

-get it; I'm in the mood for love.

2.

Gm<sup>7</sup>D<sup>7</sup>Gm<sup>7</sup>C<sup>13</sup>

- get it; 'cause I'm in the mood for

Am<sup>7</sup>D<sup>7</sup><sup>b5</sup>D<sup>7</sup>Gm<sup>7</sup>rit.  
C<sup>13</sup>Fmaj<sup>9</sup>

N.C.

love,

I'm in the mood for love,

Am<sup>7</sup>/CFmaj<sup>9</sup>

for love,

for love.

# It Had To Be You

Words by Gus Kahn  
Music by Isham Jones

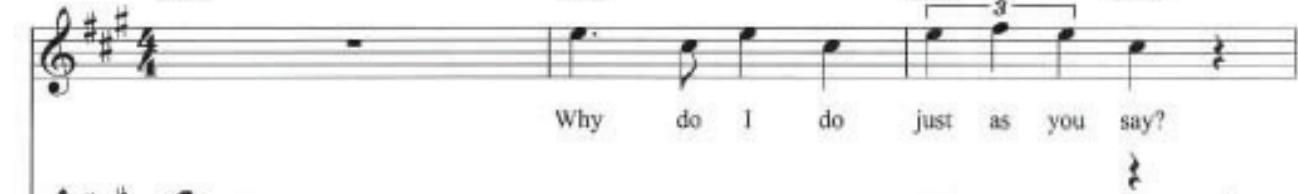
**Freely**

D/E

Amaj<sup>7</sup>

Em<sup>9</sup>

A<sup>13</sup>



Why do I do just as you say?



Why must I just give you your way? Why do I sigh?



Why don't I try to forget?

It



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Amaj<sup>9</sup> A<sup>13/E</sup> A<sup>13/b9</sup> D C<sup>#</sup>aug

must have been some - thing lov - ers call fate kept me say - ing

F#m<sup>9</sup> C<sup>9#11</sup> B<sup>7sus4</sup> B<sup>7/D#</sup> E<sup>13</sup>

I had to wait. I saw them all, just could - n't fall till we

Fmaj<sup>9(#11)</sup> Dmaj<sup>7/E</sup> a tempo ♩ = 110

met. It had to be you,

Amaj<sup>9</sup> F<sup>#7</sup>

— it had to be you; I wan - dered a - round

2° Instrumental till \*

B<sup>9</sup> F#m<sup>7</sup> B<sup>9</sup> F#m<sup>9</sup> B<sup>9</sup> F#m<sup>9</sup>

and fin - al - ly found the some - bo - dy who

B<sup>9</sup> E G#m<sup>7b5</sup> C#<sup>7</sup>aug

could make me be true, could make me be

F#m(add9) F#m F#m(maj7) F#m B<sup>9</sup> A/C#

blue, and ev - en be glad just to be sad

Dm(maj7) B<sup>9</sup>/D<sup>9</sup> Gadd9/F N.C.

— think - ing of you. Some oth - ers I've

Ama<sup>j9</sup>G<sup>13</sup>F#<sup>7</sup>

seen might nev - er be mean, might nev - er be cross.

B<sup>9</sup>F#m<sup>7</sup>B<sup>9</sup>F#m<sup>9</sup>B<sup>9</sup>F#m<sup>7</sup>Fm<sup>9</sup>

or try to be boss, but they would - n't do.

Em<sup>9</sup>Em<sup>9/A</sup>D<sup>6</sup>Dm<sup>6</sup>

For no - bo - dy else gave me a thrill; with all your

1.

Eadd<sup>9</sup>B<sup>7/D<sup>#</sup></sup>C#m<sup>7</sup>G#m<sup>7b5</sup>

C#7b9

F#m<sup>7</sup>D#m<sup>7b5</sup>

faults,

I love you still

It had to be you,

you,

won - der - ful you,

Eadd9

E<sup>7</sup>C<sup>#</sup>m<sup>7</sup>Cdim<sup>7</sup> 46Bm<sup>7</sup>E<sup>7</sup>

it had to be you, —

2.

E<sup>6</sup>

E

E<sup>b</sup>

E

F<sup>#</sup>6F<sup>#</sup>

it had to be you, —

F<sup>b</sup>F<sup>#</sup>Bm<sup>7</sup>E<sup>9</sup>Cm<sup>6</sup>Bm<sup>7</sup>

N.C.

it had to be you, —

woah won - der - ful you...

D

Dm<sup>6</sup>

Dm

A/C<sup>#</sup>C<sup>7</sup><sub>11</sub>B<sup>7</sup>sus<sup>4</sup>

N.C.

A<sup>b</sup><sub>6</sub>

It had to be you, —

# The Nearness Of You

Words by Ned Washington  
Music by Hoagy Carmichael

Freely  
N.C.

A/G F<sup>#</sup>B<sup>9</sup> Bm<sup>7</sup> Dm<sup>6</sup>/E

rit.

A tempo ( $\text{♩} = 100$   $\text{♪} = \frac{3}{2} \text{♩}$ )

Aadd<sup>9</sup> A<sup>6</sup> Em<sup>7</sup>/A A<sup>7</sup> Dmaj<sup>9</sup> Ddim

pale moon that ex - cites me, that thrills and de - lights me; oh

C<sup>7</sup>m<sup>7</sup> F<sup>#</sup>B<sup>9</sup> Bm<sup>7</sup> E<sup>5</sup> C<sup>7</sup>m<sup>7</sup> C<sup>11</sup> Fmaj<sup>7</sup> E<sup>7</sup>sus<sup>4</sup>

no, it's just the near - ness of you. It is - n't






  
 your sweet con - ver - sa - tion that brings this sen -

*2nd Instrumental*







  
 - sa - tion; oh no, it's just the near - ness of







  
*To Coda* 
 you. When you're in my arms,





  
 and I feel you so close to me, all my





Dmaj<sup>7</sup>  D<sup>7</sup>  C<sup>#</sup>m<sup>7b5</sup>  F<sup>#7</sup>  Bm<sup>6</sup>  G/B  Bm<sup>7</sup>/E 

wild - est dreams. come true. I need no 3

A  Amaj<sup>9</sup>  A  Em<sup>7</sup>/A  A<sup>13</sup>  Dmaj<sup>9</sup> 

soft lights to en - chant me, but if you'll on - ly grant.

Ddim  Dm  C<sup>#</sup>m<sup>7</sup>  F<sup>#7b9</sup>  Bm<sup>7</sup>  E<sup>7b9</sup>  Ddim 

— me the right to hold you ev - er so 3

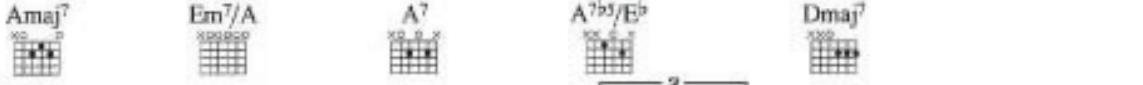
C<sup>#</sup>m<sup>7</sup>  C<sup>#</sup>m<sup>7b5/G</sup>  F<sup>#7sus4</sup>  F<sup>#7#9</sup>  F<sup>#7b9</sup>  Bm<sup>7</sup> 

tight, and to feel in the night 3

D.S. al Coda

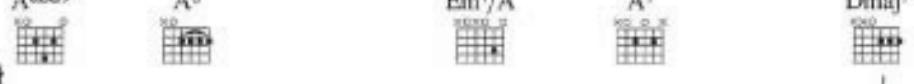

  
 ooh, the near - ness of you.


  
 When you're in my arms, and I feel you so

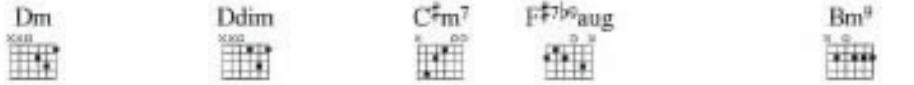

  
 close to me, all my wild - est dreams.


  
 come... true... I need no

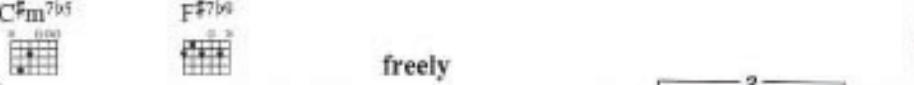
3

Aadd9      A<sup>b</sup>      Em<sup>7</sup>/A      A<sup>7</sup>      Dmaj<sup>7</sup>  


soft lights to en-chant me, but if you'll on - ly grant

Dm      Ddim      C<sup>#</sup>m<sup>7</sup>      F<sup>#</sup>7b9aug      Bm<sup>9</sup>      E<sup>7</sup>  


— me the right to hold you ev - er so

C<sup>#</sup>m<sup>7b5</sup>      F<sup>#</sup>7b9      Bm<sup>9</sup>  


freely

tight, and to feel in the night the

E<sup>7b9</sup>      A      Dm/A      Amaj<sup>7</sup>  


near- ness of you



# Moonglow

Words & Music by Will Hudson, Eddie de Lange & Irving Mills

$\text{♩} = 90$   $\text{♪} \text{♪} = \text{♩} \text{♩}$

$\text{A}^{\flat}(\text{b9})$  36  $\text{A}^{\flat}9$   $\text{G}^{\flat}9$

$\text{F}7$   $\text{Fm}^9$   $\text{E}^{\sharp}11$   $\text{E}^{\flat}9\text{b9}$   $\text{E}^{\flat}m6$

$\text{Dm}7$   $\text{Gm}7$   $\text{C}9$   $\text{Cm}$

1. It must have been moon - glow  
2<sup>o</sup> Instrumental till \*

way up in the blue: it must have been



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G $\flat$ 7( $\#$ 5) F $\flat$ 7 B $\flat$ 6 B $\flat$ dim Cm $\flat$ 7 B $\flat$ dim B $\flat$ 6 E7 $\flat$ 5  
 moon - glow - that led me straight to you -  
  
 E $\flat$ 6/9 E $\flat$ m6/9 Dm7 Gm7  
 I still hear you say - ing "Dear one, hold me fast" -  
  
 C9 Cm G $\flat$ 7( $\#$ 5) F $\flat$ 7  
 And I start to pray - ing -  
  
 B $\flat$ 6 B $\flat$ dim Cm $\flat$ 7 B $\flat$ dim B $\flat$ 6 B $\flat$ 6/9  
 N.C. N.C. 3fr 3fr 7fr  
 "Woh, Lord, please let this last!" - We

A<sup>9</sup> 66      A<sup>b9</sup> 36      G<sup>9</sup> 46

seem to float right through the air, —

C<sup>13</sup> 26      Gm<sup>9</sup> 36      C<sup>13</sup> 26      Cm<sup>7/F</sup> 36      G<sup>b9(B5)</sup>

Hea - ven - ly songs seem to come from ev - 'ry - where.

F<sup>7</sup>      B<sup>b9</sup>      E<sup>9</sup>      E<sup>b9</sup> 36      E<sup>b9</sup> 46

And now, — when there's moon - glow

Dm<sup>7</sup> 36      Gm<sup>7</sup> 36      C<sup>9</sup>      Cm<sup>7</sup> 36

way up in the blue, I'll al - ways re -

G<sup>b7(12)</sup> F<sup>7</sup> N.C. B<sup>b6</sup> B<sup>b</sup>dim Cm<sup>7</sup> B<sup>b</sup>dim B<sup>b6</sup>

- mem - ber\_ that\_ moon - glow gave me you,\_

1. B<sup>b</sup>dim Cm<sup>7</sup> B<sup>b</sup>dim B<sup>b6</sup> E<sup>b6</sup>

that\_ moon - glow gave me you,\_

2. B<sup>b</sup>dim Cm<sup>7</sup> B<sup>b</sup>dim B<sup>b6</sup> E<sup>b6</sup> B<sup>b6/D</sup> Gm<sup>7</sup>

that\_ moon - glow gave me you, 8<sup>th</sup> that\_ moon - glow

rit. C<sup>7</sup> E<sup>b/F</sup> N.C. B<sup>b6</sup>

gave me you - oo - ou,\_

Smile

Words by John Turner & Geoffrey Parsons  
Music by Charles Chaplin

*♩ = 100*

**A add9** **A<sup>6</sup>** **Amaj<sup>9</sup>** **A<sup>6</sup>**

**A add9** **A<sup>6</sup>** **Amaj<sup>9</sup>** **A<sup>6</sup>**

1. Smile \_\_\_\_\_ though your heart is ach - ing; smile, \_\_\_\_\_ ev - en  
 2. smile. *Instrumental till \**

**A<sup>6</sup>** **A<sup>6</sup>** **Amaj<sup>9</sup>**

**A<sup>6</sup>** **A/C<sup>#</sup>** **Cdim**

though it's break - ing. When there are clouds \_\_\_\_\_ in the

Bm

F<sup>#7</sup>

Bm

sky, you'll get by if you smile through your

Dm

G<sup>9</sup>

fear and sor - row. Smile, and may - be to - mor - row

A C<sup>#m7</sup> F<sup>#m</sup> B<sup>7</sup> Bm<sup>7</sup> E<sup>7b9</sup>

you'll see the sun come shin - ing through for you.

*1<sup>o</sup> only*  
Add9

*2<sup>o</sup> only*  
Add9

Light up your face with glad - ness, Light up your

A<sup>6</sup> Amaj<sup>9</sup> A<sup>6</sup>  
 face with glad - ness, hide ev - 'ry trace of sad - ness.

A/C# Cdim Bm  
 Al - though a tear may be ev - er so near,

F# Bm(add9) Bm Bm(maj7) Bm<sup>7</sup>  
 that's the time you must keep on try - ing;

Dm<sup>7</sup> Dm<sup>6</sup> G<sup>9</sup> A C#m<sup>7</sup>  
 smile, what's the use in cry - ing? You'll find that

F#m      B7      Bm7/E      I.      2. rit.

life is still worth - while      if you just you just

a tempo

Aadd9      A6      Amaj9

smile.      Keep on      smil - ing.      oh yeah...

A6      Aadd9      A6

Smile.

Amaj9      A6      Aadd9

Nev - er, nev - er, nev - er stop smil - ing.      Smile.

4f

# These Foolish Things

Words by Eric Maschwitz

Music by Jack Strachey

$\text{♩} = 82$  N.C. G<sup>b</sup>add9 E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>m<sup>7</sup> D<sup>b7</sup>sus<sup>4</sup> N.C.

1. A cig - ar - ette\_\_\_\_ that bears\_\_\_\_ a  
2. A tink-ling pia - no in\_\_\_\_ the  
3. The winds of March\_\_\_\_ that make\_\_\_\_ my

lip - stick's\_\_\_\_ trac - es; an air - line tick - et\_\_\_\_ to ro -  
next a - part - ment; those stumb - ling words that\_\_\_\_ told you  
heart a danc - er; a te - le - phone that\_\_\_\_ rings, but

A<sup>b7</sup>sus<sup>4</sup> A<sup>b7</sup> D<sup>b7</sup>sus<sup>4</sup> D<sup>b7</sup> D<sup>b7</sup>m<sup>7</sup> G<sup>b7</sup>sus<sup>4</sup> G<sup>b7</sup>

- man - tic plac - es; \_\_\_\_\_ and still my heart has wings; \_\_\_\_\_  
 what my heart meant; \_\_\_\_\_ a fair - ground's paint - ed swings; \_\_\_\_\_  
 who's to ans - wer? \_\_\_\_\_ Oh, how the ghost of you clings; \_\_\_\_\_

C<sup>b</sup>maj<sup>7</sup> E<sup>b7</sup> 1. E<sup>b7</sup>m/A<sup>b</sup> E<sup>b7</sup>m<sup>7</sup>/A<sup>b</sup> A<sup>b9</sup>

— these fool - ish things. re + mind me of you.  
 — these fool - ish things.  
 — these fool - ish

2, 3. To Coda I

A<sup>b7</sup>m<sup>7</sup> C<sup>b</sup>/D<sup>b</sup> N.C. A<sup>b7</sup>sus<sup>4</sup> A<sup>b9</sup> D<sup>b7</sup> G<sup>b</sup> C<sup>m7</sup>b5 F<sup>b9</sup>

— things. re - mind me of you.  
 — things. re - mind me of you.

B<sup>b7</sup>m G<sup>m7</sup>b5 C<sup>m7</sup>b5 F<sup>b9</sup> B<sup>b7</sup>m B<sup>b7</sup>m(maj<sup>7</sup>) B<sup>b7</sup>m<sup>7</sup>

You came, you saw, and you con - quered me.

When you did that to me, I

knew some - how this had to be

**Coda I**

$B^b_m7$        $E^b7sus4$        $E^b7$        $A^b\text{maj}^9$        $C^7$  30       $F^7sus4$        $F^7$

$F^7sus4$        $F^7$        $Am^7$        $D^7$   $D^7sus4$        $D^7$

**88**      *Gadd9*       $Em^7$        $Am^7$        $D^7sus4$        $D^7$

4. The scent of smould - 'ring leaves, the wail of steam - ers;  
5. The sigh of mid - night trains in emp - ty sta - tions;

*Gadd9*       $Em^7$        $A^7sus4$        $A^7$        $D^7sus4$        $D^7$

two lov - ers on the street who walk like dream - ers;  
silk stock - ings thrown a - side, dance in - vi - ta - tions;

Dm<sup>7</sup> G<sup>7sus4</sup> G<sup>7</sup> Cmaj<sup>7</sup> E<sup>7</sup>  
 oh, how the ghost of you clings: \_\_\_\_\_ these foolish  
 oh, how the ghost of you clings: \_\_\_\_\_ these foolish  
 A<sup>9sus4</sup> A<sup>9</sup> C/D D<sup>9</sup> G Em<sup>7</sup> C<sup>#m7bs</sup> F<sup>#7</sup> Bm G<sup>#m7bs</sup>  
 things re-mind me of you. How strange,...  
 C<sup>#m7bs</sup> F<sup>#7</sup> Bm Bm(maj<sup>7</sup>) Bm<sup>7</sup>  
 how sweet to find you still...  
 E<sup>9bs</sup> E<sup>9</sup> D/A Bm Em<sup>7</sup> A<sup>9sus4</sup> A<sup>7</sup>  
 These things are dear to me; they

D<sup>13</sup> 100 Ddim 100 C/D 100 D<sup>9</sup> 100 N.C. D.S.S. al Coda II

seem to bring you so near to me.

0 0 Coda II

Asus<sup>2/4</sup> 100 A<sup>9</sup> 100 D<sup>11</sup> 100 C/D 100 D<sup>9</sup> 100 G 100 Em<sup>7</sup> 100

things re - mind me of you,

Am<sup>7</sup> 100 D<sup>7</sup> 100 G 100 Em<sup>7</sup> 100

re - mind me of you,

Am<sup>7</sup> 100 D<sup>7</sup> 100 G 100 D<sup>7</sup> 100 G 100

re - mind me of you.

## Till There Was You

Words & Music by Meredith Willson

E  Fdim<sup>7</sup>  F#m<sup>7</sup> 
  
 bells (2.) birds on a hill, but I nev - er heard them  
 in the sky, but I nev - er saw them

F#m<sup>7b5</sup>  E  G#m  Gm  F#m  B 
  
 ring - ing; no, I nev - er heard them at all 'till there was  
 wing - ing; no, I nev - er saw them at all 'till there was

1. E  Fdim<sup>7</sup>  F#m  Gm/A  F#m/B  B7  E  Baug 
  
 you. 2. There were you.

E  F#m<sup>7</sup>  Eaug/G#  Amaj<sup>7</sup>  A#dim 
  
 Then there was mu - sic and won - der - ful

E/B 20 D<sup>7</sup> 20 C<sup>7</sup> 20 F#m 20

ros - es, — they — tell me, — in sweet fra - grant

F<sup>7</sup> 20 F#m/B 20 B<sup>7</sup> 20 B<sup>7</sup> 20 B<sup>7</sup>

mea - dows — of dawn — and dew. — There was

E 20 Edim<sup>7</sup> 20 F#m<sup>7</sup>

love — all a - round, — but I nev - er heard it

F#m<sup>7</sup> 20 E 20 G<sup>7</sup>m 20 Gm 20 F#m 20 B 20 To Coda ①

sing - ing: — no, I nev - er heard it at all — 'till there was

50

E Fdim<sup>7</sup> F#m Gm/A F#m/B B<sup>7</sup> Emaj<sup>9</sup>  
 you.

Fdim<sup>7</sup> F#m<sup>7</sup>  
 Emaj<sup>9</sup>

F#m<sup>7b5</sup> Emaj<sup>9</sup> G#m<sup>7</sup> Gm<sup>7</sup> F#m<sup>7</sup> B<sup>9</sup>  
 D.S. al Coda

E Baug E F#m<sup>7</sup> Eaug/G#  
 Then there was

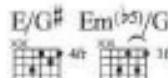
Coda E Emaj<sup>9</sup>  
 you.

# Time After Time

Words by Sammy Cahn

Music by Jule Styne

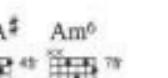
Freely  $\text{♩} = c.72$



What good are words? I say to you... They can't con -

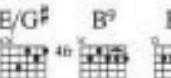
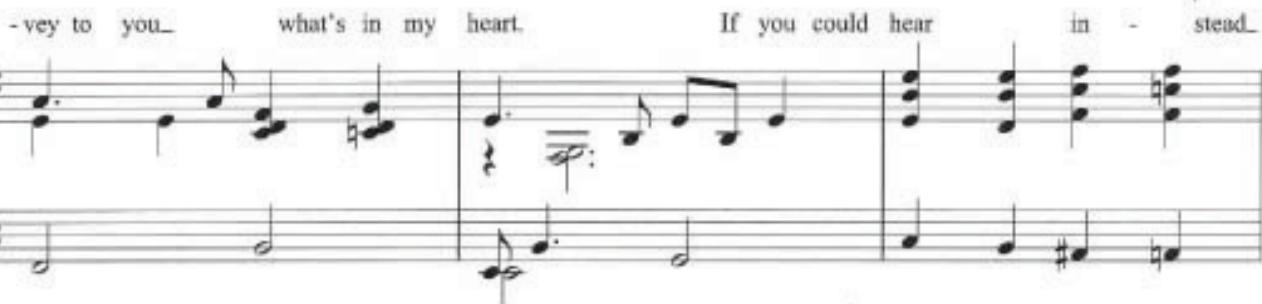


vey to you...

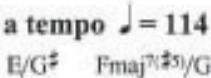
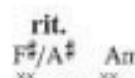


what's in my heart.

If you could hear in - stead -



rit.



the things I left un -

said!

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E C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m B<sup>7</sup>sus<sup>4</sup> B<sup>7</sup> Emaj<sup>7</sup> C<sup>#</sup>m/G<sup>#</sup>

Time af - ter time, I tell my - self that I'm  
 2<sup>o</sup> Instrumental til \*

F<sup>#</sup>m<sup>7</sup> B<sup>7</sup> E C<sup>#</sup>m(add9) C<sup>#</sup>m/G<sup>#</sup>

so luck - y to be lov - ing you;

F<sup>#</sup>7b5 F<sup>#</sup>7 G<sup>#</sup>sus<sup>4</sup> F<sup>#</sup>/A<sup>#</sup> G<sup>#</sup>/B<sup>#</sup> C<sup>#</sup>m C<sup>#</sup>m(add9)/B

so luck - y to be

A<sup>#</sup>m<sup>7b5</sup> D<sup>#</sup>7 G<sup>#</sup>m G<sup>#</sup>m<sup>7b5</sup> C<sup>#</sup>7b9

the one you run to see in the

G<sup>#</sup>

F#m7 46 F#m/B

eve - ning when the day is through

B13 A/B B7 Emaj9 C#m7 46 F#m9 26 B9

1 on - ly know what I know the pass -

Emaj9 C#m7/G# 46 F#m9 26 B9 Emaj9 C#m7 46

- ing years will show you've kept my love so

Bm7 E7 Amaj9 A Am6 58

young, so new. And,

3

E/B 20  
 F<sup>#9</sup>/A<sup>#</sup> 20  
 Am<sup>6</sup> 20  
 Eadd<sup>9</sup> 20  
 C<sup>#7sus4</sup> 20

time af - ter time, \_\_\_\_\_ you'll hear me say that I'm \_\_\_\_\_  
 F<sup>#9sus4</sup> 4b F<sup>#9</sup> 3b Eadd<sup>9</sup>/B 4b C<sup>#m7</sup> 4b F<sup>#m7</sup> 4b B<sup>9</sup> 4b

so luck - y to be lov - ing

1. E 20 C<sup>#m</sup> 4b F<sup>#m7</sup> 2b B<sup>13</sup> 20 B<sup>7</sup> 20 F<sup>#9/A<sup>#</sup> 20 Am<sup>6</sup> 20  
 you. 20 you. 20</sup>

E/G<sup>#</sup> 4b C<sup>#m7</sup> 4b F<sup>#m11</sup> 2b B<sup>13</sup> 20 E<sup>69</sup> 20  
 Luck - y to be lov - ing you. 20

# That Old Feeling

Words & Music by Lew Brown & Sammy Fain

$\text{♩} = 108$   $\text{♪} = \text{♩} \text{ ♩}$

F Fmaj<sup>7</sup> A<sup>7</sup> D D<sup>7</sup>/F<sup>♯</sup>

I saw you last night and got that old feel - ing...

Gm Gm(maj<sup>7</sup>) Gm<sup>7</sup> Gm<sup>6</sup> B<sup>7</sup>m<sup>6</sup> Csus<sup>4</sup> A<sup>7</sup>  
When you came in sight, I got that old feel - ing...

N.C.

Dm A/E A Am<sup>(b9)</sup> D<sup>7</sup> D<sup>7</sup>/F<sup>♯</sup>

The mo - ment that you danced by, I felt a thrill;



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and, when you caught my eye, my heart stood

N.C. Gm<sup>7</sup> N.C. Gm<sup>13(35)</sup> 8 pads F

still. Once a - gain I seemed to feel that

A<sup>7b5</sup> D<sup>7sus4</sup> D<sup>7</sup> Gm Gm(maj<sup>7</sup>)

old yearn - ing, and I knew the

Gm<sup>7</sup> B<sup>5m6</sup> A<sup>7</sup>

spark of love was still burn - ing

D<sup>7</sup> Gm(Add9) 3R  
 There'll be no new romance... for me; it's foolish to

B<sup>b</sup>m<sup>6</sup> Dm 3R  
 start when that old, old... feel - ing

Gm<sup>9</sup> G<sup>13</sup> 3R  
 is still in my heart.

Fadd9 N.C.  
 Fadd9 N.C.  
 Am<sup>7b5</sup> D  
 Fadd9 Gadd9  
 N.C. G

To Coda ♪

G<sup>6</sup>      G      Bm<sup>7b5</sup>      E<sup>7</sup>      Am      Am(maj<sup>7</sup>)

Am<sup>7</sup>      Am<sup>6</sup>      Cm<sup>6</sup>      D<sup>7</sup>      B<sup>7</sup>      Em

B      Bm<sup>7b5</sup>      E      A<sup>13</sup>

Gm<sup>7</sup>      Gm<sup>7</sup>      G<sup>b13</sup>  
 N.C.      N.C.      N.C.  
*D.S. al Coda*

*Coda*B<sub>b</sub>m<sup>6</sup>

F/C

padd9

start for that old, old

G<sup>13</sup> 10 Gm<sup>7</sup> 14 Gm<sup>7/C</sup> 16 N.C. padd9 padd9 G<sup>b</sup>maj<sup>7(15)</sup> N.C. N.C.

feel - ing is still in my heart,

padd9 padd9 G<sup>b</sup>maj<sup>7(15)</sup> N.C. N.C.

still in my heart,

padd9 padd9 G<sup>b</sup>maj<sup>7(15)</sup> N.C. N.C.

still in my heart.

still in my heart.

# The Way You Look Tonight

Words by Dorothy Fields

Music by Jerome Kern

$\text{J} = 72$   $\text{A} = \text{C} = \text{D}$

Gmaj<sup>7</sup> B<sup>7sus4</sup> C<sup>6maj7</sup> Em<sup>9</sup> Am<sup>9</sup> F<sup>6</sup>

Am D<sup>9sus4</sup> D<sup>13/F#</sup> Gmaj<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>9</sup> D<sup>13</sup>

1. Some - day - when I'm awf - 'ly low,  
(2.) love - ly - with your smile so warm  
*3<sup>o</sup> Instrumental*

Bm<sup>7</sup> Bm<sup>1bs</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>9</sup> D<sup>9/F#</sup> Fadd<sup>9/G</sup> G<sup>13</sup>

when the world is cold, I will feel a glow just think - ing of you  
and your cheek so soft; there is no thing for me but to love you

Cmaj<sup>7</sup> Bm<sup>7</sup> Am<sup>7</sup> D<sup>9</sup>

1. Gadd9

E<sup>9</sup>

Am<sup>9</sup>

C/D

and the way you look to - night  
and the way you look to - night

2. You're so

2. Gadd9

Gmaj<sup>9</sup>

Cm<sup>9</sup> add11

F<sup>9</sup>

F<sup>79</sup>

Gadd9

E<sup>9</sup>/F

With each word, your ten - der - ness grows, tear - ing my fears a - part

B<sup>9</sup> maj<sup>9</sup>

Bdim

Cm<sup>7</sup>

F<sup>9</sup>

Dm<sup>7</sup>

Gm<sup>9</sup>

To Coda ♩

and that laugh that wrinkle your nose

Cm<sup>9</sup>

F<sup>79</sup>

B<sup>9</sup> maj<sup>9</sup>

D<sup>9</sup>/A<sup>9</sup>

Cm<sup>7</sup>

F<sup>139</sup>

B<sup>b</sup>maj<sup>9</sup> Gm<sup>9</sup> Am<sup>7</sup> Cmaj<sup>7</sup>/D Gmaj<sup>7</sup> E<sup>7</sup>  
 touch - es my fool - ish heart. Yes, you're love - ly;  
 Am<sup>7</sup> D<sup>b9</sup> Bm<sup>7</sup> E<sup>7</sup>  
 nev - er ev - er change. keep that breath - less charm.  
 Am<sup>7</sup> D<sup>7sus4</sup> D<sup>9/A</sup> Dm<sup>7odd11</sup> G<sup>13/D</sup> D<sup>b9</sup>  
 Won't you please ar - range it, 'cause I love you  
 Cmaj<sup>9</sup> Bm<sup>7</sup> Am<sup>7</sup> D<sup>9</sup> G<sup>6</sup> C/D  
 just the way you look to - night. *D.S. 3<sup>o</sup> al Coda*

*Coda*

B<sup>b</sup>maj<sup>9</sup>

B<sup>b</sup>6

G<sup>9</sup>sus<sup>4</sup>

G<sup>7</sup>9<sup>b</sup>5

Cm<sup>7</sup>

F<sup>13</sup>

D<sup>7</sup>/F<sup>#</sup>

and that laugh\_\_\_\_\_ that wrinkle your nose\_\_\_\_\_

Gm<sup>7</sup>

C<sup>13</sup>

Am<sup>7</sup>

D<sup>11</sup>

Gmaj<sup>7</sup>

E<sup>7</sup>sus<sup>4</sup>

E<sup>7</sup>/G<sup>#</sup>

touch - es my fool - ish heart\_\_\_\_\_

Yes, you're love - ly;

Am<sup>7</sup>

A<sup>#</sup>dim

Bm<sup>7</sup>b5

E<sup>7</sup>b9

nev - er ev - er change,

keep that breath - less charm.

Am<sup>7</sup>

D<sup>9</sup>sus<sup>4</sup>

D<sup>7</sup>b9

Fadd9/G

D<sup>13</sup>

D<sup>9</sup>

Won't you please ar - range\_\_\_\_ it, 'cause I love you

Cmaj<sup>9</sup> 36 Bm<sup>7</sup> 36 Am<sup>7</sup> 36 D<sup>7</sup> 36 G 36 D<sup>b7</sup> 36

just the way you look to - night, 3

Cmaj<sup>7</sup> 36 Bm<sup>7</sup> 36 Am<sup>7</sup> 36 D<sup>b9</sup> 36 Gmaj<sup>7</sup> 36 Em<sup>7</sup> 36

just the way you look to - night, 3 darl - ing;

rit.

Fmaj<sup>9</sup> 36 D<sup>9</sup> 40 Gmaj<sup>7</sup> 36 B<sup>7sus4</sup> 36

just the way you look to - night, 3

Cmaj<sup>7</sup> 36 Em<sup>9</sup> 36 Am<sup>9</sup> 36 F<sup>b9</sup> 36 Gadd<sup>9</sup> 36

3

# The Very Thought Of You

Words & Music by Ray Noble

Freely  $\text{♩} = c.69$



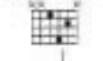
a tempo  $\text{♩} = 94$



Badd9



Badd9/D $\sharp$



C $\sharp$ 11



or - di - na - ry things

that ev - 'ry - one ought to do.

C<sup>7</sup> F<sup>7</sup> Gdim  
 I'm liv - ing in a kind of day - dream, I'm  
 G<sup>#</sup>m(add9) A<sup>F#7b9aug</sup> D<sup>#</sup>m Daug D<sup>7</sup>  
 hap - py as a king; and, fool - ish though it may  
 C<sup>#</sup>II C<sup>#</sup>m F<sup>#</sup>sus<sup>4</sup>  
 seem, to me that's ev - 'ry - thing. The mere i -  
 Bmaj<sup>9</sup> Badd9 B<sup>6</sup>  
 -dea of you, the long - ing here for you:

Badd9   
 you'll nev - er know how slow the mo - ment's go\_\_\_\_ till I'm

Badd9/D<sup>#</sup> 

C<sup>#11</sup>   
 near to you\_\_\_\_

C<sup>#9</sup>  To Coda 

I see your face in ev - 'ry flow -  
 er,\_\_\_\_ your eyes in stars a - bove; it's just the

C<sup>#m</sup>/D<sup>#</sup>   
 Gdim   
 G<sup>#m7</sup> 

C<sup>#9</sup> 

thought of you. the ve - ry thought of you, my\_\_\_\_ love\_\_\_\_

C<sup>#9</sup>   
 F<sup>#11</sup>   
 Badd9 

8 

*D.S. al Coda*

*Coda*

*flow - er, your eyes in stars a - bove: it's just the*

*thought of you, the ve - ry thought of you, my love.*

*Repeat to fade*

# We'll Be Together Again

Words by Frankie Laine

Music by Carl Fischer

$\text{♩} = 71$





1. No tears,  
(2.) kiss,  
*3° Instrumental till \**

-mem - her there's al - ways to - mor - row.  
mem - ries I'll trea - sure for - ev - er.

So what if we have to part?  
So try think - ing with your heart..

D<sup>b</sup>maj<sup>9</sup> 4<sup>b</sup> D<sup>b</sup><sub>5</sub> D<sup>b</sup>maj<sup>9</sup> 4<sup>b</sup> I. G<sup>m</sup><sup>7</sup><sub>b5</sub> G<sup>7</sup>aug 2<sup>b</sup> C<sup>9</sup> C<sup>9</sup> 2<sup>b</sup>

We'll be to - geth - er a - gain. 2. Your

2, 3. G<sup>m</sup><sup>7</sup><sub>b5</sub> C<sup>9</sup> F<sup>6</sup> D<sup>9</sup> C<sup>9</sup><sup>2</sup>aug

We'll be to - geth - er a - gain. Times when I know you'll be

Fm(maj<sup>7</sup>) Fm D<sup>9</sup> C<sup>9</sup><sup>2</sup>aug Fm(maj<sup>7</sup>) Fm 3

lone - some, times when I know you'll be sad,

D<sup>9</sup> C<sup>m</sup><sup>7</sup><sub>b5</sub> B<sup>13</sup> B<sup>13</sup> 3 G<sup>m</sup><sup>7</sup><sub>b5</sub> D<sup>9</sup>

don't let temp - ta - tion sur - round you; don't let the blues make you

bad. Some day, some way, we'll

both have a life - time be - fore us. For part - ing is nev - er good -

-bye; we'll be to - geth - er a - gain.

**D.S. al Coda**

Repeat to fade

**Coda**

-gain.

Selections from both best-selling albums,  
arranged for piano, voice and guitar.

As Time Goes By  
Crazy She Calls Me  
Don't Get Around Much Anymore  
For All We Know  
I'm In The Mood For Love  
It Had To Be You  
Moonglow  
The Nearness Of You  
Smile  
That Old Feeling  
These Foolish Things  
Till There Was You  
Time After Time  
The Very Thought Of You  
The Way You Look Tonight  
We'll Be Together Again



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